



NOTICE OF A MEETING

**CULTURAL EQUITY AND INCLUSION INITIATIVE
ADVISORY COMMITTEE MEETING #2**

**Television of Academy Arts and Sciences
5220 Lankershim Blvd.
Los Angeles, CA 91601**



AGENDA

**July 11, 2016
3:00 p.m. – 6:00 p.m.**

Agenda

1. Call to Order
2. Approval of the Minutes from March 25, 2016
3. Reflections about Town Halls and CEII to date (group discussion)
4. Report on Data Arts progress
5. Table Discussions on Report on Town Halls (attached)
Provide input on barriers and suggestions from Town Halls - What is missing? What is viable?
 - a. Staff, Boards and Artists/Creators
 - b. Audiences and programming
6. Plan for Working Groups, Schedule and Next Steps (group discussion)
7. Public comment
8. Adjourn

Next meeting: Friday, September 9, 2016, 3:00 p.m. – 6:00 p.m.
Location TBD

**STATEMENT OF PROCEEDINGS FOR THE MEETING OF THE
LOS ANGELES COUNTY CULTURAL EQUITY AND INCLUSION INITIATIVE**
ArtsEquityLA.com



FIRST MEETING OF THE ADVISORY COMMITTEE
Friday, March 25 9:30 a.m.
Descanso Gardens, La Canada Flintridge, CA 91011

Attachment: [Audio](#)

Present: Co-Chair Tim Dang, Co-Chair Helen Hernandez, Co-Chair Maria Rosario Jackson, Betty Avila, Glenna Avila, Carlos Benavides, Pamela Bright-Moon, Ben Caldwell, Barbara Carrasco, Juan Devis, Julia Diamond, Quetzal Flores, Edgar Garcia, Kiki Ramos Gindler, Mynor Godoy, Leslie Ito, Letitia Ivins Fernandez, Joel Jacinto, Charmaine Jefferson, Claudia Margolis, Kathy McDonnell, Rachel Moore, Elena Muslar, Debra Padilla, Claire Peeps, Randy Reinholtz, Luis Rodriguez, Seema Sueko, Jose Luis Valenzuela, Diana Vesga

On March 25, 2016, members of the Cultural Equity and Inclusion Initiative (CEII) Advisory Committee met to discuss the purpose, process and planning of the CEII as set forth by Los Angeles County Supervisors motion ["Improving Leadership, Work Force, Programming and Audience Diversity in Los Angeles County Cultural Institutions."](#) The purpose of the meeting was to:

- Introduce Advisory Committee members to a proposed planning process;
- Frame the issues and broad perspectives of the topic; and
- Begin to articulate a vision

Welcome and Introduction

The Co-Chairs and President of the Arts Commission welcomed the Advisory Committee members to the meeting.

Consultants Diane Burbie, Evonne Gallardo and Terry Wolverton introduced themselves.

Advisory Committee members introduced themselves.

Orientation

Bronwyn Mauldin, Director Research and Evaluation, gave a presentation on the changing of demographics of LA County, Arts and Cultural Communities.

Helen Hernandez gave an overview of the resolution.

Terry Wolverton gave an overview of the planning process.

Maria Rosario Jackson introduced the small group discussions.

Advisory Committee Members were asked to consider and discuss the following questions:

- What have been your experiences of equity, inclusion, and diversity or the lack of these?
- What circumstances need to change in order for L.A. County to have more equity, inclusion, and diversity?
- What would a more equitable, diverse and inclusive L.A. County arts community look like? How will we know we have achieved it?

Comment [LB1]: Recommended edit by Charmaine Jefferson – use the formal name of the resolution.

Comment [LB2]: Recommended edit by Charmaine Jefferson – Minutes to more fully reflect all the agenda items that occurred.

Summary of Common Themes from Advisory Committee Members:

- Arts and culture exists and should be supported in every community and neighborhood in Los Angeles County.
- Diversity is good business. Los Angeles County's arts and culture community benefit from enhanced staff creativity, broad perspectives in leadership, and connecting to the widest possible constituency/audiences.
- Inequity exists on a historical continuum and change has either been counterproductive, slow or a moving target. There are societal issues that contribute to inequity and lack of access: rising rents, transportation, policing policies, lack of access to resources, lack of access to information. How can this set of recommendations address these issues; can the Arts Commission partner with other agencies?
- Language, definitions, and logic are all important to the CEII. There needs to be a concerted effort to avoid tokenism and ghettoization.
- There seem to be two different arts communities that exist in Los Angeles County: Big institutions, and those organizations and individual artists working at a community level.
- Content, often reflecting a Eurocentric history and perspective, is produced and presented by large institutions in Los Angeles County and is held in higher value, both in financial support and recognition.
- Attracting younger generations (not youth/children) into traditional organizations is really important.
- How can we create a climate in which diverse cultures are valued equitably?
- Although large arts and culture institutions should be held accountable to serving and representing all of Los Angeles County's diverse communities with the resources they receive, they are still insufficient to achieve the "equity" that Los Angeles County's arts and culture needs.
- Children and youth must be valued as participants and audiences, and are a central concern for the CEII.
- How do we avoid the concept that "Inclusion" implies diverse cultures needing to assimilate into mainstream Eurocentric narratives and institutions?
- Increasing programs that widen the arts and culture career pipeline and increasing marketing of those programs and employment opportunities are needed.

Comment [LB3]: Recommended edit by Diana Vesga – Change to read "Institutions that serve large audiences, institutions that serve smaller "local" audiences, and individual artists."

Comment [LB4]: Recommended edit by Diana Vesga – Change to read "More diverse content and program reflecting the diverse backgrounds and perspectives of the Los Angeles County communities and the world should be presented at large art institutions in Los Angeles County, with strong financial support and recognition."

The advisory committee broke out into smaller discussion groups of 4-6 members to address some of the questions posed. Detailed responses to the questions can be found on attachments.

- What have been your experiences of equity, inclusion, and diversity or the lack of these? (Attachment A)
- What circumstances need to change in order for L.A. County to have more equity, inclusion, and diversity? (Attachment B)
- What would a more equitable, diverse and inclusive L.A. County arts community look like? (Attachment C)
- How will we know we have achieved it? (Attachment D)

Evonne Gallardo gave an overview of the proposed Town Hall meeting schedule, asked Advisory Committee members to attend one Town Hall and announced the next meeting is scheduled for July 11, 2016.

Members of the public were invited to address the Advisory Committee members.

Sofia Klatzker and Leni Boorstin addressed the Advisory Committee.

Adjournment

The meeting was adjourned at 1:00 p.m.

ATTACHMENT A

What have been your experiences of equity, inclusion, and diversity or the lack of these?

Working for an organization of color, I've noticed a vast inequity in Los Angeles excluding people of color. A nationally based organization was challenged recently to develop a board-approved motion in their strategic plans to achieve minority-majority participation in the organization. This created a firestorm, because the process was accused of setting quotas.

I participated in an executive director search, and was part of a panel that convened to identify a new director through a lens of diversity. What is the due diligence necessary in ensuring that diverse voices are a part of the conversation like in hiring practices and searches? Diversity and inclusion are not dirty words, or words from which to shy away. Leadership, representing underserved groups, need to be more vocal to ensure inclusion, and diverse representation.

I came through the Getty Multicultural Internship program, which is a very specific initiative. I have often been the only person of color in the room, and I am expected to represent an entire cultural community, which is unfair. Support for the inclusion of people color happens early on, but not throughout the person's professional career.

I was hired through an affirmative action program in the entertainment industry, and I am still the only African American woman in the department, and I do not see that changing. There is a frustration that all of the money available is not going to every community through an equal model. I am excited about the Los Angeles County Commission's new CIAG program helping to share the wealth and opportunity.

Believe in education and also a broad definition of inclusiveness to include people with disabilities. There is an assumption that people with disabilities cannot compete. My role is to make the system easier to advocate for others. We should not allow the system to discourage us from achieving our goals. Arts are therapeutic. People are not aware of how their actions affect people with disabilities.

There are vast communities – San Gabriel Valley, Northeast Valley, Watts, East LA—where there are no arts organizations. Everything is concentrated, downtown. We need arts in every neighborhood—festivals, cultural spaces. Currently we have to leave our communities to see art – we love those big centers, but we need to make sure every neighborhood has organic living artists.

I've experienced a great deal of embracing diversity at the leadership level – but maybe because I came with the right education and credentials. The greater challenge is to create the pipeline. Arts and culture is a very expensive career choice. People who make it have been able to tap into financing, scholarships, etc.

Mainstream organizations are not hiring people of color. Discussions and programs to address under-representation have happened before. Mainstream institutions must be challenged with the question: "Why haven't you done it?" in order to get to the truthful identification of barriers.

I grew up with parents who were appreciators of the arts, but never encouraged to consider arts as a profession. We must educate families that this is a career path – including immigrant families.

As a cultural anthropologist – my experience has been one of struggle and advocacy. The battle to get more diversity has been consistent. I have participated in these conversations and efforts over the years because I feel a sense of responsibility to represent my culture.

Comment [LB5]: Recommended edit by Diana Vesga, to better reflect her comment: "I've experienced a great deal of embracing diversity at the leadership level. The greater challenge for art institutions is to create the pipeline for diversity at the leadership level. Arts and culture are a very expensive career choice. People who make it need to be able to tap into financing, scholarships, grants, etc. More work needs to be done to have diversity in the staff at key positions and that is why the pipeline is critical."

ATTACHMENT A

What have been your experiences of equity, inclusion, and diversity or the lack of these?

I see a lack of facilities, and lack of acknowledgment of the many rich forms of cultural expressions—street vendors, what they write on their trucks. We need expression, acknowledgment, and interaction.

Often no way to get to the big institutions on public transit (the Getty), where is it that folks can live? In Colombia, there are libraries and cultural spaces in each neighborhood. Bring the arts to communities. Activating public spaces (reclaim territory from gangs). How do people get to contribute to the arts? We shouldn't be prescribing what art should be.

I grew up in the era of savage cuts to the arts in schools and elsewhere. My experience was having a void in these things. Government was not reliable or accountable; it was abandoning communities. We made deliberate attempts to create our own spaces; we began to build our own space, sometimes physical and sometimes a conceptual space – these still exist today. We don't have to ask permission to create these spaces. We've had these discussions for decades; I'm angry. Artists and communities need to relearn how to democratize these processes.

I was born and raised in L.A. My parents had an urgency to show me who they were through the arts. My father would say, "I want you to know you don't come from trash;" used art to bolster our identities. I want to make sure others have access to those experiences. I want to be sure we are supporting the people who are producing the work that is feeding us. I want to lift up the sensibility that we all have a voice. Important to have access in your own place, and know you having something to offer (to yourself and others).

For many first generation immigrant families, education is primary in importance and arts and culture comes second. Creativity is for everyone. Everyone wants to be valued. It's important to acknowledge what institutions are doing, the ways they've tried to engage. The Mexican side of family believes museums aren't for people like us. With sports and art, comes down to funding and money, much more goes into sports than arts. My theory about why some schools keep a music program is they need a band for the sports.

I grew up in California prior to Prop 13, so I did have arts in the schools. We were encouraged to find our own voices. I spent my early childhood in India and Saudi Arabia, so we encountered the cultures we lived within. It scares me what's happening to children without the arts.

I am a member of the Choctaw nation. I practice theatre and am a professor. Often I am a representative of Native people. The Native American is often invisible; our history is exceptional. There are 200,000 Native Americans in Los Angeles yet we're invisible. I've written a play that will be produced at Oregon Shakespeare Festival; they say it is the first play written by a Native American to be produced in a large theater. There is a pool of talent and wisdom and power available; how do we exploit that? People don't recognize the Native ancestry of Latino communities. We need to be looking at ways the cultures are mixing—Asians interacting with Latinos in San Gabriel Valley; Blacks and Latinos in South Central. So many things are missing from the story; I'm interested in the complexity.

I didn't grow up thinking about arts. Of 600 people in my high school graduating class only 20 went to college. I didn't read anything that had to do with Latinos until college. I became politicized then. My mom came here when she was 17, she's cleaned houses her whole life. My dad came when he was 21. They both worked hard. I was Guatemalan in a Mexican

ATTACHMENT A

What have been your experiences of equity, inclusion, and diversity or the lack of these?

neighborhood; my culture was not accepted. Hip Hop helped me to create a space for expression – where I gained access and acceptance.

Raised in New Mexico, to me the way the school system was put together was totally different- there were no borders. I went to school with Mexicans and learned Spanish and Mexican history. That was the most equitable engaged education I ever had, but also not as inclusive. I was the only black kid and they threw rocks at me. Blacks and Latinos weren't okay together. In that same year they also divided everybody up. I happened to live in a district that put me in an all white school. Infrastructure was open, but still had a Mexican movie theatre and white movie theatre, but black kids could only watch in the balcony.

One of the program goals I developed with youth in Los Angeles was in response to a need to see themselves represented by arts instructors, artists, and arts faculty. Our intention was to create teams that represented the youth who we were working with. Not only could youth in community see themselves as a teacher, college student, artist, but they could also see people of different cultural backgrounds working together, that was the most important thing- seeing people working together. It was also important the program to operate with the best of tools, not throwaway tools.

One of the things resonating already, there are lots of deep connections. More about community organizing rather than how information is disseminated. All about relationship building. Was talking with Quetzal about the legends in the room and the mentor I had that was close to Glenna and Ben. Ecosystem isn't just about orgs, but about people. Right now feel like we're operating in two different plants: big institutions and community folks on the ground working tirelessly.

I wonder if it comes down to a sense of mistrust. Requests for proposals are theoretically supposed to create equity, but I also wonder how much of it comes from culture wars, passing money through institutions to make it feel better. I wonder if pivoting back to direct funding is a way to address these issues. I felt sometimes that arts administrators and funders didn't understand us at all, like welfare mothers being made fun of while they're trying to apply for welfare.

Valuing of the arts starts at a young age. We need to build a culture of consumers who like to engage in it and watch it. People think the arts are expensive, but Dodgers games are expensive. The argument that the arts is an expensive activity doesn't work.

We live in a vast place, so many layers of information, hard to pierce through them. We aren't getting information out there. Invisible almost "blameless" barrier for people to find out about opportunities. Grant applications ask you to delineate the ethnic diversity of board, staff, teachers, etc. Does this inquiry open up conversations in large institutions about diversity? I agree that the question needs to be asked, but I'm more impatient. What are we going to do with that information? Many arts managers are asking for this information but aren't doing anything with it.

Arts Internship program has demonstrated record of bringing people into pipeline. Need board recruitment program too. Has to be staff and board and with unions, there is huge nepotism, need apprenticeship programs.

ATTACHMENT A**What have been your experiences of equity, inclusion, and diversity or the lack of these?**

I had never been at a board meeting where everyone didn't look the same. Board doesn't have a financial commitment. No arts organization I've ever known has not had, or aspired to have, a give or get policy. Because the board's function is not to develop funds, they had a very diverse group. Scary to think about that because the board has been most versatile and consistent funding source for a lot of organizations. It's nice to see board in action where conversation was incredibly different. And to have recently graduated alum was refreshing. Not viable for everyone, but should be a goal. Good to know your role on the board and know it's okay to bring another perspective, that they allow for that.

ATTACHMENT B

What circumstances need to change in order for L.A. County to have more equity, inclusion, and diversity?

How can we propose that the Board of Supervisors advance an arts and culture agenda that supports inclusion? What can the Los Angeles County Arts Commission mandate for the field? Some ideas might be:

- To receive a grant from Arts Commission that you must have a diversity statement in their strategic plan. Is that possible?
- How does that approach ensure awareness and access of the opportunity?
- We shouldn't feel the need to apologize for requesting equity.
- I want to know what it is like to be considered as part of the American cultural fabric.
- We need multiyear investments.
- Why do the large organizations get so much money?
- Not all small minority organizations are eligible for funding or don't meet the existing criteria.
- Change language in the grants so that more flexibility is ensured.
- System positions organizations of color against each other. We need to adjust the funding dial.
- Switch the dialogue from cultural competency to cultural inclusiveness so we're not just filling quotas.
- It took people of color, Supervisor's Solis and Mark Ridley-Thomas, to move this initiative forward. How is diversity and equity rewarded? It's about investment and resources to see organizations evolving.
- We will need to reach the other Supervisors see the value of having art in their communities.
- Instead of siloing the arts how can we include the arts in other Los Angeles County agencies, departments, opening up other opportunities to artist and arts organizations?
- Artists need to be more politically involved.

Los Angeles County must be dedicated to this over the course of time – long-term.

Recommendations and next steps should be ratified with official motions so the commitment to continue the work is on the record. This ensures there is continuity even as the supervisors change.

Change starts at the top. We must understand and value diversity. Mainstream organizations must have a commitment to hire. Once that commitment is there, then we can tap into people in the pipeline. Boards must have different people at the table who know the community to make decisions. Can't just be about fundraising. It is the same circle of people who circulate among the boards of the large arts institutions.

We must dismantle notions of white supremacy. We must confront whether those in power are fighting to retain power or willing to share power? Economics is a huge factor here. How do we break down the Western-dominated notions of art quality? How do we open it up – break it open – as to what qualifies as art? These conversations must include white folks. Ensuring that this effort differentiates itself from the previous pattern of just having the conversation among people of color.

Talented, experienced professionals of color already EXIST! The misperception must be challenged. Note that barriers that cause under-representation will vary by role (board, leadership, staff, audiences, etc.) so that related strategies to overcome the barriers can be

ATTACHMENT B

What circumstances need to change in order for L.A. County to have more equity, inclusion, and diversity?

effective (e.g. greater affordability for audiences). It should be noted that multicultural organizations have been hiring people of color into leadership positions for decades. Yet, there is no acknowledgement of expertise in this area. Instead value judgments are being made when collaborations and mergers are explored. We need to question "Who merges with who?" The assumption is that the smaller multi-cultural organization will be incorporated into the larger mainstream organization (infuse it with diversity or follow their lead) – which negates the reality of who actually brings expertise to lead the way.

We must advocate for each other. As board members of color "ter -out," it is important to actively recruit/recommend candidates who represent underserved communities - to ensure those voices are at the table. It goes beyond advocating just for your cultural group. Instead stand up when the "seat-at-the-table" for any under-represented group has the potential of being lost. We need more women represented as artists, featured in exhibitions and on panels, as well as women writing about other women's work. There needs to be a concerted effort to bring in diversity and represent gender-women hiring other women.

Existing efforts to fund diversity in the arts must be sustained so there is continuous funding. Identify and study programs that have truly made an impact. Examine examples where people of color are actually placed in decision-making positions – and are serving as mentors to those coming up in the field. At the same time, these existing efforts need to be challenged and approached differently.

Why does \$7 million have to be appropriated to figure out how to hire people of color? If the approach for this initiative had been shaped in consultation with multi-cultural organizations, different strategies would have emerged. It is likely the funds would be used in more effective ways – and could have been simultaneously beneficial to smaller, resource-strapped organizations.

We need to address the *narrative* of equity, inclusion and diversity, and the constructs they produce. These constructs need to be broken down. There is an assumption that a homogenous culture/idea (destination of inclusion) is the source into which outsiders should be included. There is an acceptance of this homogenous culture as being *a priori*. In order for me to be a part of 'your' world, why do I have to change my narrative? A good example of a shifting narrative is the Broad Museum using "culture" to address their brand presence in the City of Los Angeles.

Would love to task writers in the room with language. Language is really important. Idea of minority majority drives me crazy. Our words and how we use them need to be strategic and deliberate. We could spend all day word smithing- that's not the point, but there are certain things we need to pay attention to. I think it isn't just the words, it's about what it means to be a majority. Re-centering, what is the center of Los Angeles that values everyone's culture?

Administrators and Curators have decision making power and need to be made aware of this. When artists of color exhibit at large institutions, unlike other artists, their work is not purchased to be included in the institutions' collections, having far reaching impact on what art is included and used over the long term.

Most arts boards approach art as business, i.e. ticket pricing. Does this approach happen/have to happen to all organizations or just those struggling economically?

ATTACHMENT B

What circumstances need to change in order for L.A. County to have more equity, inclusion, and diversity?

Outreach, the act of connecting to a community is often undervalued by large institutions which recruit culturally specific organizations to do this work. Outreach needs to be identified, valued, and committed to over a long period of time. This is not a drop in and then leave proposition. Most large institutions approach outreach as such historically.

What does inclusion mean and inclusion into what? Why is my content and narrative not a part of a whole? Define what and who is positioning regarding "inclusion." What does this mean exactly? Finding stories of people that are doing other things are histories that already exist. They don't need to be validated, they need to be exchanged, exposed, and broadcasted widely. Young people require adaptation beyond ethnicity. Broad is attractive because it's Instagrammable; social media and other such outlets have built in participation. Culturally specific arts organizations—has it worked? What do culturally specific arts organizations need to do to thrive and be successful. Ethnic people aren't the only people who can do community based work.

The term inclusion inherently excludes from the gate. The Broad is attempting to provide access, despite what it looks like. What are dynamics that need to be shifted across the board? Access to education is important and art should be both presentation and education (sharing how the product/content is made). How do we build capacity? Making staffing equitable to have a trickle down affect, is critical. How community based organizations are valued has historically been undervalued. How do we change that perception?

It's the job of Los Angeles County organizations to change their narrative, culturally specific organizations or people of color. They say racism is the problem of racists. I have been told via third party, that stakeholders make statements like, "not another Black production, not another Asian production." As older generations, who are often major stakeholders, become more disenfranchised, they become less secure with their place and express that more. They need to name their own experience of disenfranchisement in order to get through it.

I would like to see more statistics on how young people approach constructs. Thinking outside the box so that the narrative is not so segmented across Black, Latino, Asian American, etc. How do young people see their place? There is a concern that the young people are not there or being prepared to lead. "Who is going to take over my organization?"

Access: We are talking about an economic issue. If all arts organizations had money, they would have presentations of their content. Can't raise ticket prices! Sustainability for all organizations is about people getting people in seats. Financial conditions affect incubator programs like the Latino Theatre Initiative, which got cut when financial belt tightening happened. Why do we consider culturally specific programs as not central to what large institutions do?

For many, this is a very emotional topic. It will be interesting to see if people express those emotions.

ATTACHMENT C

What would a more equitable, diverse and inclusive L.A. County arts community look like?

The County is diverse. The most equitable thing to do would be to bring back arts in the schools so that we can build more social responsibility with our youth. Helping kids understand that there is a career in the arts. If there are initiatives to push the youth forward, it will push them forward and then their extended communities. If it's not in schools, then offer more community art programs for kids that offer a range of entry points for kids.

Organizations should not put audiences in a bucket. They should not just have minority programming to attract minority audiences. It's a long process, guided by who you have in leadership. The process of audience engagement is overly simplified. A healthy community is where preservation and innovation can co-exist. The tension is welcomed. Where are the spaces for this kind of interaction?

How do you get peer evaluation to recognize different viewpoints in grant making, such as placing value on process as much as outcome. The cost for accessing arts and cultural spaces are significantly reduced, especially if there are public facilities. This can be an unfair advantage for large institutions, and a significant barrier for local culturally-specific organizations. Large organizations are more accommodating to people outside of their communities than the people who sometimes work in the neighborhood.

More can be done to erase artificial barriers between communities. Creating cultural hubs near metro stops or offering lower rents as incentives for arts organizations to take root in communities. What experiences do we want to offer and to whom? What is the link, the interpreter, to explain one culture to another? How do we ensure that organizations that are not providing mainstream experiences have equal media exposure?

Arts organizations should be mobile and not just isolated to their specific communities. Hopscotch opera was a good idea, but was it really embraced by the community that they were in? How do we bring culturally specific organizations into a larger conversation?

Private sector needs to be included in conversations about internships. Educate the general public about the value of arts and culture. Education does not cease; it continues at all stages of life. How do we ensure that economics and gentrification do not displace arts organizations that reflect the culture present in communities?

We need to look for short and long term perspectives. Some ideas might be to enhance existing institutions, art forms, and audiences or enhancements that introduce completely new audiences, shifting paradigms, and innovative approaches. Pipeline isn't just the potential audience, but destigmatizing the arts as a viable profession within families.

We're also talking about a more multi-faceted way of looking at diversity, not just around race. I feel that it's going to be a challenge for this group to continually shift to look through multiple lenses. I have worked with a number of organizations that define themselves as LGBTQ organizations, but a lot of them don't define themselves as cultural organizations. Not sure that's a bad thing, but it's another language issue. Even asking questions like, is there a recruitment process to include more people under this umbrella?

That reminds me about asking orgs to spell out % of diversity of staff and board. I made a site visit to an LGBTQ org and it's all gay white men. If you're going to call yourself that, we need to

ATTACHMENT C

What would a more equitable, diverse and inclusive L.A. County arts community look like?

see that in the staffing. How do we broaden it to be more representative to the community that is being served?

This is also a generational issue, and there are also people that are mixed racially and find themselves in between boxes. The growth of the mixed population is confounding language and it would be really interesting to ask these questions to a room of multiethnic folks and hear what they say. Not that ethnicity makes up all that you are.

How do you define yourself? Ethnicity is not always the first thing: first time college student, undocumented, gender fluid, etc. It is interesting what people perceive as their leading identifying term.

In conversations at the board level, I deliberately re-frame diversity, equity and inclusion in economic terms. Uses of “pioneer new markets” and “dominate new markets”—deliberately forceful capitalistic language to get through to board of directors about the value of community work and a consensus organizing structure as part of a programmatic and overall organizational strategy. It is based on mutual self-interest and has origins in grassroots organizing. Hire artists who also have experience as community organizers. Consensus organizing structure is based on results and outcomes. It requires acknowledging that we are not the experts. Have staff be a part of the audience. Allow community to have real artistic power. This approach has yielded over \$200,000 annually in income and new audiences for the organization.

How can, or should, effective, culturally specific organizing models fit into the larger institutions? How do we talk about a construct that can be applied to both or all models? When I see a performance at the LA Phil of Mahler, I often find myself counting the people of color in the orchestra. More precisely who are the faces of the artists, and why aren't there more people of color?

The viability of art as a career needs its case to be made more effectively. Arts and culture needs to change the idea of what an arts administrator or what an artist is. Workers in arts and culture need to do more work in educating others about their experience and about the viability for future workers. “Making it” for many communities of color has historically meant “getting out” of our community. We shouldn't have to feel that we have to get out of our community to make it. How do we communicate to stakeholders that workers and artists in the traditional arts are also a part of the creative economy along with the entertainment industry?

We need to stop talking in ethnic and race categories. It's a recipe for a lot of common fights and struggles, ghettoizing is a problem. Have content that is THE content not ancillary content. There is a better understanding of how our arts and culture landscape is changing at the community and small organization level.

I'm finding that there is a really strong desire for knowledge, history, understanding, and grounding. There are historical inequities in civil rights which leads to economic equity. This makes it hard to get to cultural equity.

Being Black or Asian is innocuous now. The African American community did an 8-year study with the CDC which uncovered why black women had low birth weight babies. NPR found similar relationships to trauma with Jewish families. Communities are hurt, traumatized with

ATTACHMENT C

What would a more equitable, diverse and inclusive L.A. County arts community look like?

violence and lack of access to nutrition. People are afraid and when people have enough to pay for basic expenses, the fear dissipates. Jobs help.

I worked with art in practice with foster youth. Their lives are so disruptive. They don't know where they're going to live. If we're going to do this, we need to leave room enough for them to stabilize again. This is the cross sector piece, the role of the arts to join forces with other communities dealing with mental health issues and affordable housing. Give people a voice.

One of the policy shifts that is needed is the way we measure success based on the number of people served. It should be more about depth and impact. Particularly in government grants, we're asked not to just report the number, but per capita spending. Scalability and excellence is sometimes mutually exclusive. We need to move toward human scale.

Understanding the needs of community, for example, providing food for kids to nourish them to Library is a great resource, providing services for the community. Rethinking who they are as an institution in these times. The County also has a lot of unused spaces. A lot of communities who need help could utilize free or low cost spaces.

ATTACHMENT D

How will we know we have achieved it?

We will have achieved equity when all culturally specific organizations have endowments over \$4 million.

We will know when we've arrived when valuing traditional art forms does not exclude or discourage new or emerging art forms. Appreciation for varied forms of art expands greatly beyond simply my preferences. It takes us to a level of exposure where I know how to distinguish what represents "quality" art in any form – whether or not it is my preference.

We need to have qualitative measures, benchmarks and baselines along with a realistic timeline. The CEII needs to position itself to be able to measure the delta. How often will we measure progress? Motions should be entered into the record so this doesn't get lost. Who is holding people accountable to ensure that these recommendations happen? There seems to be an inequality in the scrutiny applied to organizations of color than to larger organizations, as well as to those minority individuals in leadership positions.

Diversity within institutions should mirror the demographics of LA County. While there are many factors that make it difficult to apply this standard to audiences it can certainly be applied to staff of arts organizations. Some arts organizations don't know under-represented communities – their culture, values, and personalities. Consequently they don't know how to connect with them. Representation is not just being at the table, but rather being respected, heard – a genuine mutual respect for each person's voice and perspective.

Ensure we name the problem, define it well, so we are measuring change on the core issues. Even for current efforts that are successful (e.g. the arts internship program) – let's drill down and find out what elements of change have not progressed.

People can't choose the arts as a career pursuit or audience member if they've never been exposed to them. Exposure to and education in the arts must be done at the earliest ages as well as through ongoing efforts that cultivate an appreciation for the arts. Recognizing that the youth are becoming more diverse at a much faster rate than adults, there must be a sense of urgency to engage them in the arts.

Cultivating an appreciation for the arts is not just to create a pipeline of new artists. Not everyone will become an artist or work in an arts related profession. However, helping people develop a love for the arts also creates the pipeline for future board members and audiences.

Let's think differently. Art should be used interchangeably with culture to capture how both are deeply imbedded into all aspects of life. When there is true appreciation for art and its value is woven into our societal fabric, then changing demographics become irrelevant.

Small organizations easily achieve diversity because there is an ease of access for artists. This conversation is happening everywhere not just in the arts. What is the ambition in this discussion? LA County Arts should not be in boxes. My role is to infiltrate the mainstream institution. Provide access that allows an independent and a *NEW* narrative, not having to adopt "their narrative." I've been in these conversations for over 40 years. What is often learned, mainly from people of color, is used by large institutions to safeguard themselves against real inclusion. Worse, large institutions use the conversations to defend what they have been doing all along.

ATTACHMENT D

How will we know we have achieved it?

In NYC they did a survey; we need that kind of data. We need to not shame and blame. In the NYC ballet community we tried to survey the companies about diversity; people were afraid to answer the survey because they feared retribution.

We've had the answers; I've been doing this for 40 years. We've had plans before – it's all about political will and the money. We can't even rent spaces because we can't afford it. If it doesn't shift, it's because someone doesn't want it to shift. Some people say we should just leave, go back to Mexico, but this is my country and I am going to fight for it here. No one wants to talk about the money part of it. Some work is so highly valued and they make all the decisions and everyone else has to scramble.

I had a space in a strip mall; even during the recession they never lowered the rent; in fact, the landlord tripled the rent. My space was the only bookstore, the only arts center for miles, but there was no way to maintain it in the face of rising rents. The landlord wanted to bring in a laundromat.

Acknowledge the issues that the communities are confronting – Hollenbeck Park has a beautiful amphitheater, but it's not being used. We need utilization of the parks. We need an Arts Day across the county in every park. Accessibility is limited by urban policies. How can we take it out into the public? Highlight local artists and art scenes. Cultivate those spaces as the County.

What if the County could give a break, a variance to people who rent to art spaces? Collaborate with another County or municipal agency. When developers want to build they have to do an environmental impact report. What if they also had to do a cultural impact report—to examine what would be gained or lost by the development?

Communities have unequal ability to deal with the government systems and the variance. Include art spaces in each new development.

What if larger organizations had to be responsible for revealing their plans for diversity? Create metrics to go with those plans?

What's the North Star? What's the aspiration? Then we can figure out what's the boost. There's not just a single star. There needs to be accountability.

We need to learn the best practices, what has worked elsewhere? In Pacoima, artists on their own created the Mural Mile. They didn't ask permission. Art always arises from the artists. We need to look at what's already happening that needs to be boosted. We looked for communities with similar practices – Fandango, Circle dance – eco-fest and dance. Many cultures with similar practices come together to share them.

Do we even need to talk about funding? We have the will, do we need to monetize it? How might we do policy analysis that doesn't use financial metrics? What other kinds of metrics could be used? We need a larger aperture for why things matter. How do you measure public value? The money thing is important. Art is funded through patronage. Patrons are determining what gets produced. For example, funders don't want to see change in what constitutes opera.

A thriving community is full of arts. We don't have money; we have other energy. How can this be valued, measured? We wanted to block the street in Pacoima; the police refused to allow it. We have no control over it. Whose job is it to translate the community's issues to the powerful?

How do we measure it? How does the community hold accountable? Civil rights movement – how do get the community to be a voice.

**Cultural Equity and Inclusion Initiative
Final Report on the Town Halls
July 5, 2016**

INTRODUCTION

In November 2015, Los Angeles County Supervisors Hilda Solis and Mark Ridley-Thomas introduced a resolution, which was unanimously passed by the Board. It calls upon the Los Angeles County Arts Commission to assemble an Advisory Committee to conduct “a constructive County-wide conversation about ways to improve diversity in cultural organizations, in the areas of their leadership, staffing, programming, and audience composition.” By the end of the year, the Los Angeles County Arts Commission will present a series of recommendations to the Board of Supervisors concerning ways to improve cultural equity, diversity and inclusion in the arts.

As part of the process of developing those recommendations, the Cultural Equity and Inclusion Initiative (CEII) hosted twelve Town Halls in May and June 2016. At least two took place in each supervisorial district, and were widely located across the County, from Lancaster to Long Beach, Santa Clarita to South Gate. They were attended by artists and arts professionals, by students and educators and residents. For some, engagement in these Town Halls represented yet another in a lifetime of conversations about diversity and social justice; for others, this was an opportunity to consider and discuss these issues for the first time. In addition to the twelve Town Halls, there were similar facilitated conversations with two groups of college students participating in the County’s Arts Internship Program at their Arts Summit on June 29, 2016.

The Town Halls were an opportunity to provide some information about the CEII and about the ecology of nonprofit arts organizations in Los Angeles County. Live polling was used to gather some demographic information about attendees and gave them the chance to see who else was in the room (a report on the Poll Everywhere results is included in an appendix to this document).

The Arts Commission contracted with artist Rosten Woo to create an engagement project titled “Sharper Edges.” Attendees were invited to enter a booth and conduct a private, anonymous exchange about more personal aspects of how a lack of cultural equity may have affected them. Responses to this project will be compiled as part of the final report on the CEII.

The primary purpose of the Town Halls, however, was to invite attendees to participate in conversations at tables of approximately ten about the barriers to equity and inclusion they had experienced or witnessed, and to ask them what solutions they might ask for and what recommendations they might make. This report summarizes the content of these conversations.

BACKGROUND

The conversations took place against the background of heightened and urgent national debates about racial and ethnic divisions and growing income disparity in the United States.

By 2040, the population of the entire United States will be majority-minority. But that shift happened in LA County way back in the 1980s and the youth population under 18 is even more diverse than the total

population. Just four years from now, in 2020, fully three-quarters of the population here in LA County will be people of color.

Other statistics regarding Los Angeles County are instructive: 18.7% of residents live at or below the poverty line. 13.8% are unemployed or under-employed. The latest statistics suggest there are 47,000 homeless people on the streets of our County, with women being the fastest growing group of people without a place to live. 56% of County residents speak a language other than English at home. 6% are people living with a disability.

The Los Angeles County Arts Commission has detailed data on 517 non-profit arts and cultural organizations in the County, through their participation in DataArts (formerly the Cultural Data Project). The breakdown by discipline includes:

Music	23%
Theatre	22%
Interdisciplinary	21%
Dance	11%
Visual Arts	7%

The remaining 16% is comprised of Media Arts, Opera/Music Theater, Interdisciplinary, Folklife/Traditional Arts, Literary Arts and Other disciplines.

More than half of these organizations have annual budgets of under \$200,000, while only a handful have annual budgets greater than \$15 million.

An additional trend that bears consideration has to do with arts participation. Since the 1980s the National Endowment for the Arts has conducted surveys on arts attendance periodically, which shows arts attendance trending downward. But additional surveys, both by the NEA and by the James Irvine Foundation, finds that more people are engaging in creative activities, from casual singing and creative writing to taking photographs and dancing. There is a continuing trend away from a consumption model and toward a participation model in the arts.

GENERAL FINDINGS

Town Hall attendees called attention to many circumstances that impact County residents, regardless of their involvement in arts and culture. These include increasing income disparity, which has significant impact on residents' ability to participate in arts and culture.

Attendees also noted the vast expanse of the County, the distances between neighborhoods, and the worsening traffic and lack of a regional network of public transportation that discourages many from exploring areas, cultures or arts venues at a distance from home.

Attendees also spoke about racism and prejudice as significant barriers to cultural equity and inclusion. This may take the form of the dominant culture assuming that other cultures should aspire to become like itself, or may take the form of believing in negative stereotypes about non-dominant groups that limit the participation and empowerment of those groups.

While the Town Hall attendees were correct in citing these and other social factors that impact cultural equity and inclusion, it is probably beyond the capacity of the arts and culture sector to eliminate these conditions from society. But it is also true that arts and culture has the potential to raise awareness of

such conditions, bring people together and create the means for building understanding and appreciation of our differences. And the sector can actively work to address and transform structures that perpetuate divisions and inequity.

In addition, many Town Hall attendees called for a redefinition of arts and culture, one that is not restricted to European classical traditions or “fine art” practices; instead they’d like to see a definition that embraces many cultural traditions and many creative expressions by both professional and nonprofessional practitioners.

There was a strong interest in advocacy for the arts among attendees. Many would like to see elected and appointed officials in each community involved with and supportive of the arts, and are interested in influencing policy changes around how communities are planned and built to include the arts.

THE ISSUES DEFINED BY THE RESOLUTION

BARRIERS TO CULTURAL EQUITY

The Board of Supervisors specifically asked the Arts Commission to address four issues: Boards of Directors, Staffing, Programming, and Audience/Participants. To these, the Arts Commission added a fifth: Artists.

This section will summarize the findings of the Town Hall attendees regarding the barriers to cultural equity identified around each issue.

Boards of Directors

For large and mid-sized nonprofit arts and cultural organizations, boards are seen as the generators of revenue necessary for basic operations. Boards raise money through their own (often mandated) contributions as well as their fundraising connections. Board members are often selected on the basis of their net worth or their network of connections to wealth. This is described by both arts organizations and community members as the most significant barrier to diversifying boards. Non-financial assets a board member might bring—vision, cultural competency, connections to communities—are viewed as secondary to the need to raise revenue.

It was suggested by some attendees that it is a false belief that high net worth individuals are all white, able-bodied and male. It was pointed out by attendees that boards tend to reach out to their own networks, which tend to be people just like them, to recruit new members. Attendees noted that diversity brings with it diverse points of view that may create a demand for change in the operations or programs of the organization, and perhaps organizations fear this. It was also stated by well-meaning representatives of some organizations that they just don’t know how to go about finding diverse and qualified members to join their boards. It was also noted that when diverse individuals are brought onto boards, they may not experience a warm welcome.

Staffing

Although many people of color may be employed by arts and cultural institutions, they are more likely to be found in service positions rather than management or leadership. There is no clear pipeline to upper-level positions and hiring often happens through professional networks that are homogeneous. Attendees noted that many people may never have the chance to know about such openings. People with disabilities may be particularly disadvantaged when it comes to being considered for positions in arts and cultural organizations.

Conversely, attendees stated that the arts and cultural sector may not be seen as a viable career path in many communities; parents who want a better life for their children don't encourage them to pursue a career in arts and culture. Neither parents nor students may be aware of the options for such careers.

Many small nonprofits cannot afford to pay a living wage or offer benefits and people struggling to raise their incomes cannot afford to take such positions.

Audience/Participants

Town Hall attendees report that costs of admission and parking, traffic, distance, lack of transportation options and shortage of time are all barriers to attending arts and cultural events. Many expressed the desire for opportunities for arts and cultural appreciation, participation, learning and resources to exist in their own neighborhoods.

Other attendees report that the major institutions seem intimidating; some people are unsure how to dress or how to behave. Still others report that they don't see anyone like themselves there (whether reflected in the art or in the audience), so think they don't belong. Additionally, some attendees find the English-only programs and wall labels to be a barrier, and programs offered on certain days of the week may conflict with religious observations.

Others pointed out that audience development grants usually tend to benefit the larger organizations with little money going to partnering culturally specific organizations which often provide access to diverse audiences.

Programming

Many Town Hall attendees stated that the major institutions and many smaller nonprofit arts and culture organizations present mainly Eurocentric art, which is not perceived as culturally relevant to a large portion of County residents. Audiences are increasingly drawn to content in which they see themselves, their values and concerns.

Attendees felt that organizations make programming decisions based on what they think will sell tickets; they do not perceive diverse cultural offerings to be financially viable. If the norm is perceived to be white, male, heterosexual and able-bodied, many residents' lives and experiences are absent from that equation.

There is also the perception that organizations lean toward bringing in talent from out of town instead of nurturing, supporting and giving opportunities to the artists of Los Angeles County.

Finally, there was a concern expressed that more inclusion of diverse artists and programs in mainstream organizations' programming may threaten the survival of culturally specific organizations.

Artists/Creators

Many of the issues raised at the Town Halls might surface at any gathering of artists in L.A. County. They include the difficulty of finding spaces to rehearse/present/perform; the difficulty of finding funding; the lack of media coverage and the difficulty of drawing/building audiences. Many feel they may have to leave L.A. to be appreciated or to be paid for their work.

The need for affordable housing was raised at nearly every Town Hall. Artists may inadvertently support the gentrification of neighborhoods; artists may also be pushed out of neighborhoods by gentrification.

Some issues raised pertained to specific groups:

- Artists of color often find their content censored.
- If artists only do shows in community of color, they're not seen as viable in the cultural landscape.
- It's mainly women serving as arts administrators, but most of the art is made by men.
- People with disabilities are rarely considered for onstage roles, so they are invisible in our culture.
- LGBTQ stories are rarely told in mainstream venues.

There remain unanswered questions about what "diversity" in these arenas means with regard to culturally-specific organizations.

FOUR ADDITIONAL THEMES

While Town Hall attendees did address the issues in the resolution, there were four additional themes that were raised again and again at all of the Town Halls. In some cases these concerns dovetail with the issues in the resolution, but not in every instance.

Arts Education

Many a Town Hall table conversation focused exclusively on this issue, which a large number of attendees see as pivotal. Arts education was discussed in multiple ways:

Lack of arts education was perceived as the reason arts are not more valued in society. At the same time, there was an expressed need that arts education be expanded beyond classic, Eurocentric traditions and include and validate the heritage and art making practices of many cultures.

Attendees emphasized that arts education should be extended not only to students but their parents as well. If parents do not understand the value arts education can bring, they will not encourage their children to engage in the arts. Arts education also needs to include information about viable careers in arts and cultural organizations and in creative industries.

Attendees stated that there are tremendous inequities between private and public schools, between school districts and even between schools within a district, so every child is not gaining the same access to arts and cultural learning. Special education students are particularly lacking in arts and cultural opportunities.

Neighborhood Access

As stated in the "Audience/Participants" section above, many people are unable to travel to other regions of the County to attend arts and cultural events. Time, traffic and expense are all inhibiting factors. Many neighborhoods in the County do not have robust support systems for local arts and cultural opportunities, neither artists, spaces nor programs. This may be especially true in unincorporated areas of the County. Legal restrictions make it difficult to gain access to spaces in school buildings and sometimes parks, and costs may be prohibitive.

When arts and cultural programming does move into the neighborhood, it does not always reflect the traditions or interests of the residents of the neighborhood. Organizations may see themselves as bringing art to the community, without taking the trouble to find out about the artists and art making that already exists in the community.

Some attendees stated that local residents may lack the management skills to grow an arts and cultural organization or enterprise and may not have access (knowledge or proximity) to opportunities to acquire them.

Funding

Lack of funding is an issue that every arts and cultural organization deals with. Town Hall attendees cited statistics about the lack of philanthropic and corporate funders in Los Angeles as compared to those in San Francisco and New York. There are no national corporate headquarters in LA County. It was also stated that dollars are invested primarily downtown and in other “central” locations in the County without corresponding local investment.

There are policy issues among public and private funders that disadvantage artists and smaller arts and cultural organizations in communities of color, among them that:

- funders often will only grant a percentage of an organization’s existing budget, making it hard to grow;
- many funders do not fund anyone without nonprofit status or those who use a fiscal receiver, which eliminates individual artists;
- many funders require programming history and do not fund start-ups;
- many funders do not fund operating support; a change in this could help sustain smaller organizations;
- funders often ask organizations to generate new projects, sometimes to the detriment of established programs;
- the trend to fund capacity building does not help with programming; and
- grants are often for only one or two years; it very difficult to find sustainable sources of funds.

Most municipalities offer no funding for the arts in their communities.

Several attendees cited the difficulty of applying for funds, especially for small organizations without staff. Applications are time consuming and the amount of funds received may not justify the time invested.

Issues affecting specific groups included:

- Funding for disabled populations in the state is limited and decreasing.
- Dissolution of community redevelopment agencies directly affected affordability of space for, and therefore a presence of, culturally specific arts organizations and efforts.

Communications

Town Hall attendees report that even when free or low-cost opportunities exist, the communities that need them often do not know about them. Artists and job-seekers have a hard time finding out about opportunities that may be available.

Many organizations don’t understand how to market to culturally diverse communities or connect to specific neighborhoods.

Print and broadcast media, billboards and street banners are costly, beyond the means of many arts and cultural organizations. Opportunities for free editorial coverage are decreasing. Electronic distribution of information is not appropriate for all communities or age groups.

Some attendees wanted to know if there was a way for these local dialogues continue and if it was possible for the Arts Commission to provide support for host sites to do so. One Town Hall site is continuing the dialogue on its own.

INPUT FROM THE TOWN HALLS
SUGGESTIONS FOR IMPROVING CULTURAL EQUITY

	Topic Specific	Neighborhood access	Arts Education	Funding	Communications
Boards of Directors	<ul style="list-style-type: none"> • Create a professional roster of people of color who are interested in board service. 			<ul style="list-style-type: none"> • Require diversity on boards to receive County funding or require grantees to have written diversity policies. 	<ul style="list-style-type: none"> • Revise organizational missions to reflect the intent of cultural equity and diversity.
	<ul style="list-style-type: none"> • Offer diversity trainings for boards wishing to recruit people of color. 			<ul style="list-style-type: none"> • Eliminate the give/get requirement. • Encourage boards to adopt collective goals for fundraising, rather than individual goals. 	<ul style="list-style-type: none"> • Arts organizations need to present a case that is compelling to people of color who want to serve on boards; they may be looking for a social justice mission.
	<ul style="list-style-type: none"> • Partner with organizations that offer board training programs. 				<ul style="list-style-type: none"> • Include people with disabilities in the organizational diversity policy.
	<ul style="list-style-type: none"> • Create a “junior board” of young people; provide board and philanthropy training. 				

	Topic Specific	Neighborhood access	Arts Education	Funding	Communications
Staff	<ul style="list-style-type: none"> • Implement the Rooney Rule – minimum of one person of color candidate among the pool of applicants. 	<ul style="list-style-type: none"> • Offer arts tune-ups in more areas of the County, and increase the PR outreach about these events. 	<ul style="list-style-type: none"> • Make sure students are being equipped with skill set that would allow them to lead an arts organization. 	<ul style="list-style-type: none"> • Require diversity on staff to receive County funding or require grantees to have written diversity policies. 	<ul style="list-style-type: none"> • Circulate job announcements to organizations for people with disabilities.
	<ul style="list-style-type: none"> • Ensure professional development for existing leaders in organizations. 		<ul style="list-style-type: none"> • Connect arts and culture to STEM subject matter (STEAM). 	Re-institute CETA VI employment program (Federal) to hire and train workers in nonprofit arts and culture organizations.	<ul style="list-style-type: none"> • Include people with disabilities in the organizational diversity policy.
	<ul style="list-style-type: none"> • Ensure broad outreach for executive and top tier leadership opportunities and openings. 		<ul style="list-style-type: none"> • Train providers of Head Start and Pre-K to offer arts instruction. Start kids early! 		
	<ul style="list-style-type: none"> • Expand arts internship programs. Make it available to more students, to high school students. 				
	<ul style="list-style-type: none"> • Improve the “next steps” after the internship programs. 				
	Hire executive search firms that specialize in diverse hiring.				

	Topic Specific	Neighborhood access	Arts Education	Funding	Communications
Programming	<ul style="list-style-type: none">• Create partnerships between large and community-based organizations for both outreach and programming.	<ul style="list-style-type: none">• Large institutions bring their offerings to neighborhoods, bring neighborhood artists/arts groups to their facilities for cultural exchange.	<ul style="list-style-type: none">• Provide docents to educate viewers about the art they are seeing and make sure visitors know docents are available and for no cost. Make sure the docents are multi-lingual.	<ul style="list-style-type: none">• County offer grants to municipalities to fund local arts and cultural events.	<ul style="list-style-type: none">• Develop a toolkit that community service departments of cities can use to create programming.
	<ul style="list-style-type: none">• Provide a sliding scale of admission fees.				
	<ul style="list-style-type: none">• Create more cross-cultural and inter-generational exchanges.	<ul style="list-style-type: none">• Partner with parks to offer arts and cultural events at its facilities.	<ul style="list-style-type: none">• Don’t lock-up campuses after school closes for the day.	<ul style="list-style-type: none">• Encourage funders to invest in smaller organizations.	<ul style="list-style-type: none">• Approach programming through a culture of inquiry: investigate what is engaging to the community, and ask how to engage stakeholders, how to bridge barriers.
	<ul style="list-style-type: none">• Cast performers (actors, singers, dancers) with disabilities and include them in non-disability roles. Normalize wheelchairs, walkers and canes onstage.	<ul style="list-style-type: none">• Encourage neighborhood businesses to invest in arts and cultural events, as they do Little League.			
	<ul style="list-style-type: none">• Create more programs for senior citizens, creative aging populations, and adults with dementia.	<ul style="list-style-type: none">• Engage with senior centers for arts programming along with lunch service.			<ul style="list-style-type: none">• Adapt to the changing ways young people receive content, including marketing.
	<ul style="list-style-type: none">• Create more programs for the incarcerated and for the homeless.	<ul style="list-style-type: none">• Offer more free festivals.			<ul style="list-style-type: none">• Translate program materials into languages spoken by desired audiences.
	<ul style="list-style-type: none">• Create more programs in the juvenile justice system.	<ul style="list-style-type: none">• Creative place making and place keeping –Explore how existing spaces can be used for artistic practices, as opposed to tearing it down and creating something brand new.			
	<ul style="list-style-type: none">• Create/foster collaborations across disciplines (e.g. dance in an art museum.)				

	Topic Specific	Neighborhood access	Arts Education	Funding	Communications
Audience/Participants	<ul style="list-style-type: none"> When diverse people come to the theatre, to the museum, organizations need to approach them, make them feel comfortable, make them feel included. 	<ul style="list-style-type: none"> Partner with Metro to increase accessibility of public transportation to arts and cultural venues. 	<ul style="list-style-type: none"> Offer parent workshops during the school day at schools. ESL, etc. Utilize time for arts programming or arts field trips for the parents. Help parents value the arts together with their children. Need to provide transportation. 		
	<ul style="list-style-type: none"> Organizations should focus on drawing an audience under 35 years of age, which will be a diverse audience. 		<ul style="list-style-type: none"> Train teachers to integrate art and culture into other areas of the curriculum. 		
	<ul style="list-style-type: none"> Establish partnerships with labor organizers/social justice groups that are led by people of color. 		<ul style="list-style-type: none"> Make after-school programs more substantive, better coordinated to fill gaps in in-school programs. 		
	<ul style="list-style-type: none"> Consult with organizations for people with disabilities to ensure access policies are sufficient and that marketing includes that information. 				

	Topic Specific	Neighborhood access	Arts Education	Funding	Communications
Artists/Creators	<ul style="list-style-type: none"> • Expand the definition of “art” to include all forms of creative expression. 	<ul style="list-style-type: none"> • Tap into empty buildings/lots that exist within municipal spaces – help to house organizations rent free. Help to meet the needs of affordable space while getting arts into communities that don’t currently have them. 	<ul style="list-style-type: none"> • Offer mentorship programs for emerging artists; connect the generations. 	<ul style="list-style-type: none"> • Create a tax incentive for building owners to offer walls and display windows to open up their space for public art. 	<ul style="list-style-type: none"> • Organizations should hire artists to tell their stories.
	<ul style="list-style-type: none"> • Create exchanges between artists and community centers or other organizations. Artists receive free space in exchange for offering workshops to community members. 		<ul style="list-style-type: none"> • Not every artist can afford to attend college. Create a career development workshop focused on being an artist specifically for high school students who express interest in the arts. 		
	<ul style="list-style-type: none"> • Create a touring program for artists throughout LA County; assist them to build audiences. 				

NEXT STEPS

Input from the Town Halls will be reviewed by the Advisory Committee at a meeting on July 11.

Advisory Committee members will have an opportunity to participate in meetings of working groups organized around the five topics, for additions, expansion and refinement of suggestions into actionable recommendations to present to the Board of Supervisors. In addition to Advisory Committee members, Working Groups will be comprised of Arts Commissioners, Town Hall attendees and other community members, and will have Arts Commission staff present as resources.

Recommendations put forward the Working Groups will be reviewed by the full Advisory Committee in September and by the Arts Commissioners in November.

A final report with recommendations will be presented to the Board of Supervisors in December 2016.

Appendix A: Overview of Town Halls

Location	District	Date	Attendance	Advisory Committee Attendance
Torrance Cultural Arts Center Torrance, CA	4	Mon., May 2, 2016	29 participants	4 AC members 1 Arts Commissioner, 4 th district Arts Deputy, 2 nd district
South Gate Municipal Auditorium South Gate, CA	1	Sat, May 7, 2016	22 participants	2 AC members Supervisor, 1 st district 2 Arts Commissioners, 1 st district 3 1 st district staff
dA Center for the Arts Pomona, CA	1	Sat, May 14, 2016	32 participants	1 AC member Arts Commissioner, 1 st district 2 1 st district staff
Arts and Recreation Center City of Baldwin Park, CA	1	Mon, May 16, 2016	24 participants	0 AC members Arts Commissioner, 1 st district 2 1 st district staff
Museum of Art + History Lancaster, CA	5	Sat, May 21, 2016	19 participants	1 AC member Arts Commissioner, 5 th district
Santa Monica Civic Auditorium Santa Monica, CA	3	Wed, May 25, 2016	28 participants	4 AC members 2 Arts Commissioners, 1 st district and 3 rd district
Natural History Museum Los Angeles, CA	2	Wed, June 1, 2016	64 participants	8 AC members; 2 Arts Commissioners: 2nd and 3 rd districts 3 Board Representatives, 1 st , 2 nd and 4 th district: 1 City of Los Angeles Representative
Armory Center for the Arts Pasadena, CA	5	Sat, June 4, 2016	81 participants	9 AC members 1 Arts Commissioner, 5 th district 1 City of Pasadena representative
Valley Performing Arts Center Northridge, CA	3	Wed, June 15, 2016	27 participants	4 AC members 0 Arts Commissioners
Veteran's Memorial Building Culver City, CA	2	Sat, June 18, 2016	55 participants	6 AC members 2 Arts Commissioners, 2 nd district
Santa Clarita Sports Complex Santa Clarita, CA	5	Wed, June 22, 2016	27 participants	1 AC member 0 Arts Commissioners
Museum of Latin American Art Long Beach, CA	4	Mon, June 27, 2016	98 participants	1 AC member 1 Arts Commissioner, 4 th district
Arts Internship Program Arts Summit Pasadena, CA	NA	Wed, June 29, 2016	Approximately 90	NA

Appendix B: Sample Agenda for Town Halls

Los Angeles County Cultural Equity and Inclusion (CEII)

TOWN HALL

May 25, 2016, 7pm-9pm

Santa Monica Civic Auditorium

AGENDA

RECEPTION/DINNER

- Participate in *Sharper Edges*, an interactive art experience by Rosten Woo, intended as an additional opportunity to share your views and talk about your experiences with equity, diversity and inclusion. We want to hear your stories!

WELCOME AND INTRODUCTIONS

ORIENTATION

HOW WILL THE PROCESS WORK?

TELL US SOMETHING ABOUT YOURSELF

- Using live polling you can respond to the questions online or via text
ONLINE: Type in the website address **pollev.com/artsequityla**
TEXT: Send the phrase **artsequityla** to **22333**

FIRST ROUND TABLE CONVERSATIONS

- Consider the areas of focus in the resolution: board, staff, audiences, programming and artists/creators.
- Discuss the barriers to equity and inclusion you see in these areas or others not identified.

SECOND ROUND TABLE CONVERSATIONS

- What changes do you suggest to help overcome these barriers?

SHARE YOUR EXPERIENCE

- Live polling with your cell phone or through www.pollev.com/artsequityla

NEXT STEPS

- Thank you for attending! Don't forget to tweet your experience using #artsequityla.
- You are welcome to attend as many town halls as you like and invite your networks!
- Visit our website www.artsequityla.com for the schedule and to find more information.

Please feel free to share your thoughts, comments and questions.

Email ceii@arts.lacounty.gov. #ArtsEquityLA

Appendix C: Poll Everywhere Results

		Torrance	South Gate	Pomona	Baldwin Park	Lancaster	Santa Monica	Los Angeles	Pasadena	Northridge TK	Culver City	Santa Clarita	Long Beach	Arts Summit
QUESTION	OPTIONS													
Describe your connection to arts and culture (Choose all that apply.)		NA		NA	NA						NA			NA
	I am an artist.		13			8	19	35	23			16	31	
	I am an arts educator.		5			4	7	6	12			10	15	
	I work with for an organization that funds the arts.		4			6	11	11	4			5	15	
	I work for an arts organization.		11			6	12	34	28			11	28	
	I am an advocate for arts and cultural expression.		13			13	22	23	25			11	35	
	I am a person who attends arts and cultural events.		17			11	24	28	27			15	37	
	I practice a traditional art form.		5			4	10	6	5			4	9	
	None of the above.		3			0	0	1	0			0	2	
Why did you decide to attend a Town Hall?		NA		NA	NA						NA			NA
	I wanted to share my experiences (positive and/or challenging).		6			4	1	9	14			0	9	
	I wanted to offer my ideas.		3			2	4	5	3			3	1	

		Torrance	South Gate	Pomona	Baldwin Park	Lancaster	Santa Monica	Los Angeles	Pasadena	Northridge	Culver City	Santa Clarita	Long Beach	Arts Summit
QUESTION	OPTIONS													
	I wanted to advocate for more arts and cultural opportunities in my community.		4			1	6	6	17			9	18	
	I wanted to learn more about the Cultural Equity and Inclusion Initiative.		2			6	11	15	12			8	26	
	I was invited by family or friends to attend.		1			0	1	4	1			1	5	
	None of the above.		1			0	2	1	0			0	7	
How far did you travel to attend this Town Hall?		NA		NA							NA			NA
	0-5 miles		8		9	4	13	16	27			10	33	
	6-10 miles		3		1	2	0	17	16			7	7	
	11-15 miles		2		2	4	7	10	7			3	7	
	16-20 miles		2		3	0	3	1	2			0	8	
	Over 20 mi		3		7	3	5	0	1			3	12	
Which Census categories for race/ethnicity best describes you? (Choose all that apply.)				NA										NA
	American Indian or Alaska Native	2	0		0	1	1	2	3		0	0	2	
	Asian	9	0		4	0	3	12	12		6	0	7	
	Black/African American	4	2		2	2	1	9	3		11	0	3	
	Native Hawaiian other Pacific Islander	1	0		1	0	0	1	5		1	0	2	

		Torrance	South Gate	Pomona	Baldwin Park	Lancaster	Santa Monica	Los Angeles	Pasadena	Northridge	Culver City	Santa Clarita	Long Beach	Arts Summit
QUESTION	OPTIONS													
	White	16	2		8	6	18	24	21		21	15	24	
	Hispanic or Latino	3	12		11	3	6	12	16		8	3	29	
	Some other race	3	0		2	0	1	2	4		3	2	5	
	I decline to state	0	3		1	2	1	0	0		4	0	2	
Your age:				NA										NA
	16 & under	0	2		0	0	0	0	0		0	0	0	
	17-24	0	2		1	1	2	1	3		2	3	9	
	25-34	2	5		9	2	4	16	11		8	1	10	
	35-54	13	7		9	6	16	19	29		16	8	24	
	55+	15	2		4	3	7	2	15		21	11	22	
I identify as:				NA										NA
	A man	8	5		7	5	3	13	19		9	8	25	
	A woman	20	11		17	7	26	23	38		37	15	39	
	Non-binary	0	1		1	0	1	1	1		0	0	3	
	I decline to state	0	1		1	0	0	2	2		1	0	0	
Do you identify as LGBTQ?				NA										NA
	Yes	5	3		5	1	7	12	6		5	3	17	
	No	20	12		18	10	23	29	48		43	18	46	
	I decline to state	4	3		1	1	1	1	2		1	0	3	
I am a:				NA			NA							NA
	Person with a disability	5	1		3	3		3	8		4	2	4	
	Person without a disability	27	15		21	8		40	47		43	20	8	
	I decline to state	1	3		0	0		2	4		3	1	8	
Did you hear anything you've never heard before?				NA										NA
	Yes	21	14		15	12	17	24	40		22	11	40	
	No	1	2		2	2	7	13	6		8	8	16	
Did your mind change about anything				NA					NA					NA
	Yes	12	13		12	8	11	6			10	10	19	
	No	14	3		7	5	14	25			12	13	37	

		Torrance	South Gate	Pomona	Baldwin Park	Lancaster	Santa Monica	Los Angeles	Pasadena	Northridge	Culver City	Santa Clarita	Long Beach	Arts Summit
QUESTION	OPTIONS													
Do you feel more or less optimistic about cultural equity in Los Angeles County?		NA		NA										NA
	More		8		9	9	12	20	14		22	6	28	
	Less		0		1	1	2	3	6		3	3	6	
	The same		4		8	3	11	14	0		6	16	24	
Did you make a connection here you'll follow up with.				NA					NA					NA
	Yes	23	14		14	9	19	34			34	18	42	
	No	4	0		2	1	4	4			1	6	10	

Notes

1. Survey questions were revised after the Torrance Town Hall based on Advisory Committee and Arts Commissioner feedback.
2. Sometimes technical difficulties prevented the gathering of responses to certain questions. Poll Everywhere was not operational at the Pomona Town Hall or at the Arts Summit.
3. "NA" = "Not Asked."
4. Not every attendee participated in Poll Everywhere and among those who did, not everyone answered every question.